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A MANUAL
OF
PHONOGRAPHY;
OR,
WRITING BY SOUND;
A NATURAL METHOD OF WRITING ALL LANGUAGES
By One Alphabet,
COMPOSED OF SIGNS THAT REPRESENT THE
SOUNDS OF THE HUMAN VOICE;
ADAPTED ALSO TO THE ENGLISH LANGUAGE SO AS TO FORM
A COMPLETE SYSTEM OF
PHONETIC WRITING,
APPLICABLE TO EVERY PURPOSE;

Being six times briefer and more easily read than the common long hand, and when adapted to Reporting, a speaker can be followed verbatim without the use of any arbitrary marks, and the report read at any distance of time with the greatest facility.

BY ISAAC PITMAN.

Third American Edition—(with Additions.)

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INTRODUCTION.

Phonography is a system of writing by sound, or of *Daguerreotyping speech on paper* in so scientific a manner as to represent, with *infallible accuracy*, all the sounds of the *human voice;* consequently, not only the English, but all other languages can be written by it, and in a mode, too, beyond comparison, shorter than any other short-hand in existence, and at the same time so legible that it can be read as easily as common print.

This art is creating an extraordinary excitement in England. Public meetings and festivals are being held in the principal cities and towns in that kingdom, to "commemorate its introduction," and to do honor to its inventor. The Gentlemen of the Press have unanimously adopted it. It has been introduced to the King's College, London, and the University of Glasgow, and also to the principal Schools and Mercantile establishments. A Phonographic Association has been formed, and a monthly Journal is printed in the Phonographic character, upwards of a thousand copies of which have been put in circulation, and the art bids fair, in a very short time, to supersede the present cumbrous system of writing.

The importance of such an art as this, to society generally, and particularly to a great community like ours, cannot be too highly estimated. Its introduction will effect a

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revolution in the present monotonous method of education---render it much more effective, and thereby considerably increase the conservatism of our Institutions. It will give increased celerity to the movements of the public press, by obviating the necessity, which reporters are now under, of translating their notes, as the persons employed in the mechanical department of the press, (who really desire to retain their situations,) will be compelled to acquire the art (as is being done by contemporary classes in England.)

To *clerical*, *legal*, and *literary* gentlemen, it is sufficient to state, that this invaluable art is so self-evidently superior to its stenographic predecessors, that a glance at the "system" will show that he who is unacquainted with it is in arrears of the age.

To dwell on its importance to the commercial portion of the community, would be to insult their intelligence; as, from the principal in his private office, anxiously awaiting the receipt of important advices, to the copying-clerk at his desk---who spends twelve hours at an unhealthy employment, which Phonography will enable him to perform in two---all will alike be benefitted.

Secretaries, *Teachers*, *Book-keepers*, and *Clerks* generally, will consult their professional and pecuniary interests, by an immediate acquaintance with the art; for, apart from the laudable ambition of becoming as perfect in one's profession as possible, by which all intelligent individuals are supposed to be stimulated, reasoning from the rapid progress of Phonography since its introduction---the day is not far distant when gentlemen of the professions enumerated, if not previously Phonographers, will find as much difficulty in obtaining situations, as a Chinese coaster would in getting a cargo, if about to sail from one of our docks, in opposition to the Great Western.

Educated but unemployed goung men may now earn an honorable and lucrative livelihood, by learning the art, forming classes, and teaching their less enterprising or more busily employed fellow-citizens; for, unlike the old "systems" of stenography, which, in consequence of their impracticability, were confined to the closets of the learned, or practised only by the professional adept---Phonography is brought to such a degree of perfection that any individual of the most ordinary capacity can acquire it with the greatest ease, and practice it with perfect success.

To the people, the greater portion of whose time is spent in toil, or whose habits of business, in consequence of the keen competition which every branch of trade and manufactures has to contend, are such as to occupy almost all the working hours, and too often many of those which should be devoted to rest, but which are incompatible with the pursuit of those studies, which the requirements of the present enlightened age demand of those who desire to attain a "status in society," *or who would not rank amongst the most ignorant and uneducated portion of the community*, this noble art will prove an invaluable desideratum, "a royal road to knowledge."

Its acquisition will inconceivably benefit all classes, as by it they will be enabled to retain, for future study, the substance of lectures, sermons, and such other information as they are daily in the habit of acquiring; by it they can record and preserve those germs of thought, which spring up, as it were, spontaneously in the mind of every thinking, intelligent being, and which now are forever lost to the memory. How many ideas, which have been presented to the mind in our moments of thought and reflection, which, had we possessed some ready and expeditious method, would have been treasured up as the materials of thinking for the future, have been suffered to sink into oblivion, like letters

traced in the sand of the sea shore, which the succeeding tide has completely obliterated! How many of the thoughts and experiences of others, in verbal conversation with us, might be made our own, by judiciously noting down what was worth remembering, in the occasional review of which we should find great advantage, resulting in that practical wisdom in our conduct in life, which is as estimable in the sight of others, as it is invaluable to its possessors; elevating the individual character, and benefitting, by its example, the world at large.

We can scarcely take up a volume, if our books be judiciously selected, without finding some happy turn of thought or expresssion, or some fact of sufficient interest, to merit a brief transcription; and here Phonography lends a ready aid, by concentrating, in the smallest compass, and in the shortest time, those valuable resources to which the mind can continually have recourse for food and strength.

To the student, this power of appropriating to his own purposes those gems which, but for it, would lie forgotten amongst the literary accumulations of modern times, must be regarded as every way worthy of attention.

In short, the attainment of this art is indispensable to success in the acquisition of knowledge, in the pursuits of science, in the routine of business, or in the pleasures of literature; it will do for mind what steam has done for matter, almost literally annihilate time and space, facilitate mental communication, materially contribute to the general diffusion of knowledge, and accelerate the progress of civilization to an extent almost inconceivable.

THE PRINCIPLES OF PHONOGRAPHY.

1. The communication of the thoughts and affections from one person to another, may be accomplished either by changes of the countenance and by gestures in general, by spoken sounds, or by written signs. On the first of these modes of conveying thought we, in an "Introduction to PHONOGRAPHY," (which is professedly the WRITING OF SOUNDS,) have nothing to say, and shall proceed at once to the subject of *spoken* and *written* language.

2. Hitherto, among all nations, there has existed the greatest disparity, in point of facility and dispatch, between these two methods of communication: the former has always been comparatively rapid, easy and delightful; the latter, tedious, cumbrous, and wearisome. It is most strange that we, who excel our progenitors so far, in science, literature, and commerce, should continue to use a mode of writing, which, by its complexity, obliges the readiest hand to spend at least *six* hours in writing what can be spoken in *one*. Why do we use a long series of arbitrary marks to represent what the voice utters at a single effort? Why, in short, are not our *written signs* as simple as our *spoken sounds?* It cannot be said that this is impracticable; for, the System of Writing here presented, is really and entirely practical, as it may at once be written with fluency and ease, and deciphered, after any length of time, with rapidity and accuracy. To the surprise and delight of the Author, it has been gradually unfolding its beauties to his research, ever since he discovered its principles a few years ago; until he is now able to present it apparently perfect and harmonious in all its parts. The System offers a method of really exhibiting

speech on paper, by signs as simple and intelligible as the sounds they represent.

3. The great and desirable object which the author believes he has accomplished, is briefly this; the representation of every *sound* and *articulation* that occurs in any language, by a simple and easy formed *sign*, which will readily enter into every combination required, *and which is never used to represent more than that one sound or articulation:* here, as not only every sound has a sign, but as, also, every sign represents a sound, all ambiguity ends, and all difficulty in reading what has been written, vanishes.

4. These signs being of the briefest description, (simple dots and strokes,) Phonography is necessarily a system of SHORT HAND; but, it must be seen from what has been stated, that it is *radically* distinct from every other that has appeared. In Phonography, it may almost be said, that *the very sound of every word is made* VISIBLE: whereas, in deciphering any former system of Short Hand, the context, the memory, the judgment, all must be called in to assist the eye. This is the great obstacle which has hitherto prevented Short Hand from coming into general use. *Its illegibility when written* has rendered it unsafe to commit our thoughts to its faithless keeping, and quite insufficient to supersede common writing as a means of communication. It has, indeed, become proverbial, that *it is more difficult to* READ *than to* WRITE *Short Hand.* The very opposite of this is the case with regard to PHONOGRAPHY, *it is easier to* READ *than to* WRITE *it:* at the same time, it may be asserted that it is as easy to write this as any other system. It may be well here to remind the reader, although the fact is obvious, that, *swiftness* in performing writing of any kind, can be attained only by PRACTICE.

5. To any person whose desire may be awakened to learn the few marks or signs by which the sounds and articulations are represented, the following brief observations, illustrative of PRINCIPLES, and entering a little into *practice*, will prove an easy guide, either to read or write the system, in a very short space of time.

6. It is a fact but little known, that there are in the English language, not more than *six* essentially different *sounds*, usually called *vowels*, which are combined into words by not more than *thirteen* simple *articulations*, or *consonants*, and one *aspirate*, or *breathing*. This division of speech into sounds and articulations, it may be remarked, is a natural one, and exists in all languages.

7. In the formation of the present system, the organs of speech have been carefully and minutely studied, and it has been deemed expedient to arrange the vowels and articulations, not *alphabetically*, but according to their *natural order*. Thus, the letter *p* stands first; it is the least complicated of all articulations, being formed by the very edges of the lips, and not requiring the assistance, either of the teeth, the tongue, or the palate, in its production. Next in order stands *b*, then *t*, *d*, &c. The rest follow in a perfectly natural arrangement, as will be perceived upon making a few trials with the Phonographic Alphabet.

8. It has been found that the Articulations or Consonants do not consist of a long series of different formations, but only about half the number are *essentially varied*, and that the remainder are merely the flattened sounds of the others; thus, *p* and *b*; *t* and *d*; *f* and *v*, &c., are precisely the same articulations, *modified by being sharpened or flattened by utterance*. If we followed nature, our signs to represent these would equally correspond; and thus not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* harmonizes with

a *thin articulation*, and a *thick stroke* with a *thick articulation*. After a few months' practice in writing the system, every pupil finds that the heavy strokes are made without any additional effort; they flow from the pen with as much facility as their corresponding heavy sounds do from the lips.

9. It has also been found that these simple articulations which have been adverted to, such as *p*, *b*; *t*, *d*, &c., are, in a vast number of words, indissolubly united with the two letters *l* and *r* into a kind of *double* letter, pronounced, however, by a *single* effort; as, for instance, the words *place* and *praise*, are not pronounced "*pelace*," "*peraise*," but the *p* and *l*, and *p* and *r*, become actually *one*, by a trill of the tongue against the palate, while the lips are producing the *p*. These two letters also coalesce into a single utterance in the last syllable of the words tem*ple*, peo*ple*, pa*per*, coo*per*, &c.

10. The natural way of expressing these combinations in writing, would undoubtedly be, to effect some marked and uniform modification of the *simple* letters, which should yet leave their characteristic forms untouched; this has been accomplished in the Phonographic system.

11. It has been further ascertained, that not only do the various articulations combine, as just described, with *l* and *r*, but that these two letters also coalesce with the others in the *opposite* direction; thus, *l* and *p in utterance*, become one in *help*, *pulp*, &c.; *l* and *d* are one in *field*, *bold*, &c.; *r* and *p* become one in *sharp*, *harp*, &c.; *r* and *b* in *garb*, *barb*, &c.; and the Phonographic signs for the *simple articulations*, are again used to represent these, as before, only subject to analogous modification. In short, these two letters, *l* and *r*, appropriately called LIQUIDS, will combine, and do combine in speech, with *every other consonant, except the nasal* ng *(eng) both before and after;*

and each double consonant, thus produced, is represented in Phonography by a single mark, formed, by the application of a simple principle, from the letter with which the liquid enters into combination.

12. A word as to the *Vowels*, or *Sounds* of the language. There are in the English language about forty *sounds*, reckoning both the simple and compound, but there is not any such amount of *signs* to be learned; a serious difficulty would indeed exist if there were. By the discovery of their real affinities, they admit of a most simple arrangement. The vowels, like the articulations, separate into two great classes; those having a *full*, and those having a *sharpened* pronunciation. If the word *feet* be distinctly pronounced, and then immediately the word *fit*, it will be perceived that the vowel in *fit* is actually nothing but the sharpened sound of that in *feet*.

13. The following list exhibits all the pure vowel sounds. The reader is requested to pronounce them aloud in natural gradation, and to mark them carefully.

1. e.	4. au.
2. a.	5. o.
3. ah.	6. oo.

Each of these vowels has also a sharp sound; thus

No. 1. *the vowel in* feet *when* short *is heard in* fit.
2 . . . . . mate . . . . . met.
3 . . . . . path . . . . . pat.
4 . . . . . law . . . . . lot.
5 . . . . . note . . . . . nut.
6 . . . . . fool . . . . . full.

They are numbered for ease of reference.

14. A little attention to what follows, will insure the right understanding of the principle upon which the short hand *signs* for these vowels are arranged. A line of writing necessarily occupies a certain space upon the paper, and

this is taken advantage of in Phonography to make a simple *change in the position* of the vowel-sign, answer all the purposes of a multitude of different characters. For instance, the sign for the vowel sounds, 1, 2, 3, is a *full point*, placed before or after the articulating letter, as the case may be.

15. From these six pure or simple vowels, a double series of *compound* ones is produced. They are expressed in long hand by prefixing the letters *y* and *w* to the simple vowels, *e*, *o*, &c.; thus *e* becomes *ye* and *we*; *o* becomes *yo* and *wo*, &c. &c. The *y* (which is in fact the vowel *e*) and *w* (which is really *oo*) here *coalesce* with the vowel that follows, and a *single* sign should, therefore, represent them. Phonography, from its own resources, and without the least change of principle, meets the demand, and points out a just and simple mode of writing these compound yet perfectly united vowels. It represents the *y* and *w* compounds by small curves. The preceding explanation of the position of the simple vowels applies equally to these; and adapts them, small as is their number, to every varied requirement.

16. The double vowels, *i*, *oi*, and *ou*, form part of another series, which includes also, several foreign and provincial sounds. They are produced by the union of the intermediate vowels, Nos. 2, 3, 4, 5, with Nos. 1 and 6.

17. As a system of SHORT HAND, Phonography takes the first place; its signs are simpler and briefer than those of any other system, and shorter by at least *two fifths*.

18. Many other points, of equal interest, might be noticed; but, let it suffice to say, the system harmonizes in all its parts; and, however viewed, presents simplicity as its beauty, and commends itself to notice by its adaptation to our wants.

19. Particular attention is called to the general truths exhibited in this introduction; for, beyond them, there is scarcely any difficulty. Indeed, so reduced is every portion of the system to certain and easy understood principles, that the perception of one part almost necessarily leads to the attainment of the rest.

A Summary View of twenty-one different Languages,

Showing their Origin and Character, with the number and Derivation of the **Letters in their respective Alphabets.**

Name of Languages.	*No. of letters*	*Derivation of Letters.*	*By whom used.*	*Commixture & Origins of Languages.*	*Character of Languages.*
HEBREW, Primitive. See St Ire's	10	Probably from Egypt; called *Litteræ Sacerdotales.*	By the Israelites at their departure from Egypt.	Supposed to be the original language.	Very expressive, simple, and pure.
IRISH, Old.	18	Phoenecian.	Irish; partially understood at this day.	Celtic or Scythian.	Soft, harmonious, and copious.
BRAMINS.	19	Sanscrit.	Bramins, of India.	Sanscrit, original language of India. Dead	Smooth and easy.
ITALIAN.	20	Latin.	Italians and learned of other Nations.	Latin; corrupted by the Goths, Huns, etc	Sonorous and musical
HEBREW, Modern.	22	Invented by Ezra R. to L.	The Jews. Dead.	The original Hebrew	Very expressive, simple, and pure.
CHALDEE.	22	From Hebrew. R. to L.	Dead.	From Hebrew.	Expressive.
SAMARITAN	22	From Hebrew. R. to L.	Dead.	From Hebrew.	Expressive.
LATIN.	22	Greek.	Dead, but used as a learned language.	Greek & Hebrew; language of the Latins or antient Romans.	Majestic.
FRENCH.	23	Latin.	France; fashionable Court language.	Latin, Celtic, etc.	Polite, but effeminate, being clogg'd with nasal & guttural sounds.
GREEK.	24	Phoenecian. By Cadmus. Old Greek. R to L	The antient Greeks. Primitive Gr. not understood by the mod'n inhabitants of Greece	Many primitives from Hebrew.	Sublime.
ENGLISH, Old or Black Letter.	24	Gothic	England, U. States. Indies, &c; is spreading very much in the world, tho' somewhat difficult to foreigners.	Teutonic, Anglo-Saxon, Greek, Latin, etc	Copious & expressive, h'ving much of the excellencies of other languages; but rather stiff compared with some.
Mod'n Eng.	26	Roman, mostly.			

SPANISH.	27	Roman.	Spaniards.	Latin dialect; some Arabic words and terminations.	Courteous.
ARABIC.	28	Invented by *Ibn Mukla*, a Courtier. A. D. 930, when the old Kuphic became obsolete.	Taught in the Eastern schools, and spoken in a corrupted manner in Arabia, Persia, and Egypt.	Hebrew.	Rich, copious, and energetic.
PERSIC.	31	Not printed; all books in manuscript. R. to L.	Southern Persia, Ispahan, and Persia Gulf	Mixed with Arabic, Turkish, etc.	The Persians excel in penmanship.
COPTIC.	22	Probably from the original of all Letters.	Formerly of Egypt, but now extinct, or nearly	From the ant'at Egyptians, probably introduced by Ham, after the confus'n of tong's	Soft and Expressive.
ETHIOPIC, or Abyssinian	32 with-o't the vowel points	Very old; supposed by some to be older than the Egyptians.	Ethiopia & Abyssinia.	From the old Arabic	Much the same in manner of expression as the old Arabic.
TURKISH.	33	Printing only of modern date.	Used by the Turks, an ignorant people.	Tartarian or Scythian	Easy, energetic and regular.
RUSSIAN.	36	Partly old Greek	Russia.	Sclavonic and Polish.	Copious and expressive; but requires pliant organs of speech.
WELSH.	40	The old Bardic Alphabet.	Wales.	The Celtic or old British.	Tolerably soft and copious.
TARTARIAN	202	Chinese, partly.	Tartary.	Chinese, Arabic, Persian, etc	Very expressive.
CHINESE.	30,000 some say* 80,000	Original arbitrary Syllabics. R. to L. and V.	China, etc.	Probably fr'm the confusion of tongues, by some of Noah's immediate descendants.	Copious but very difficult.

* The reason of this difference is because those are arbitrary marks, 214 of which are key words, the others are secondary characters, and almost innumerable. The Ethiopic and Tartarian are similar.

R. L. and V. signify the manner of Writing. R. L. means writing from right towards left, and V. is vertically or perpendicularly.

COMPARISON OF ALPHABETS.

Arabic.

Name.	*Power.*
Elif	A
Be	B
Te	T
These	T
Gjim	G
Hha	Hh
Cha	Ch
Dal	D
Dhsal	D
Re	R
Ze	Z
Sin	S
Sjin	Sj
Sad	S
Dad	D
Ta	T
Da	D
Ain	Ai
Gain	G
Fe	F
Kaf	K
Kef	C
Lam	L
Mim	M
Nun	N
Waw	W
He	H
Ie	I

The vowel points were assumed by the Arabs when this Alphabet was inv'nted by *Ibn Mulka*, the Vizier.

Samaritan, Chaldee, and Hebrew.

Name.	*Power.*
Aleph	Aspiration.
Beth	B
Gimel	G
Daleth	D
He	H
Vau	V
Zain	Z
Cheth	Ch
Teth	T. th
Iod	I. J. Y.
Caph	K
Lamed	L
Mem	M
Nun	N
Samek	S
Ain	H. Gh. ngh.
Peh	P. Ph.
Tzade	T. tz.
Coph	K
Resh	R
Schin	Sh. s
Tau	T. th

Samaritan, Chaldee, and Hebrew Alphabets, agree in the names and powers of their Letters, and only differ in the shape of the characters. Besides these Letters, there are vowels inserted at the bottom or top of the lines.

Old Irish.

Name	*Power.*
Beth	B
Luis	L
Nion	N
Fearn	F
Sail	S
Hath	H
Duir	D
Tinue	T
Coll	C
Muin	M
Gort	G
Peth-boc	P
Ruis	R
Allm	A
Ou	O
Ur	Ur
Eaadhadlh	E
Idho	I

It will be observed that this Alphabet is arranged differently from most others in the order of its Letters. Before the use of paper or the like materials, for writing, the Irish wrote with iron pencils, or styles, on planed tables of beech wood: hence, their letters are called *Feadha*, or wood.

This summary view of languages and more minute comparison of some alphabets, by exhibiting the clashing of numbers in the marks or signs of different languages, shows that there has been no acknowledged general standard for letters, and that the present arrangement of the representatives of sounds is exceedingly arbitrary. An acquaintance with the art developed in the subsequent pages, will prove that the PHONOGRAPHIC ALPHABET IS A NATURAL ONE, and the only one which is adequate to universally represent the sounds of all languages.

INSTRUCTIONS

On Commencing the Study of Phonography.

The pupil should first learn the Phonographic Letters, taking them in the natural order of pronunciation. He is recommended to learn the consonants first, then the vowels, because *the vowels are placed* TO *the consonants.*

There are only thirteen consonants in the English language; namely, four Mutes, *P, T, CHe, Ke*; with their flat sounds, *B, D, Je, Ge*; four semi-vocals, *F, eTH, S, eSH*; and their flat sounds, *V, THe, Ze, ZHe*; two Liquids, *L, R*; three Nasals, M, N, *eNG*. From these the double consonants are formed, by adding a *hook* on the *right-hand* side for *l*; as, *p, pl, lp*; and on the *left-hand* side for *r*; as, *pr, rp*. It will be seen, that the characters for *lp* and *rp*, are the same as those for *pl* and *pr*, reversed. *Pl* and *pr* have the hook at the *beginning*, because these letters generally *commence* words; and *lp* and *rp* have the hook at the *end*, because they always *conclude* words; these observations apply to all the other hooked letters. So, from *t*, are formed *tl, tr, lt, rt*, and *tn*, in the same upright posture. *Pt* is a stroke half as long as *p*. All the double consonants are derived from the single ones in the same manner; and, from the double consonants, the treble ones are formed; as, *pr, spr, prd, rp, rps*, etc. Then learn the six single vowels, *e, a, ah*; *au, o, oo*; from which all the double and treble vowels are derived, both as to *sound*, and the *position* which the Short Hand marks occupy.

REMARKS.

ON THE VOWELS.

The Short Hand marks for the Vowels, are, the small dots, strokes, curves, and angles. The upright stroke is the letter *t*, placed with them to indicate their exact position; the vowels being placed against the beginning, or middle, or end, of the consonants. [See table entitled "Method of placing the Vowels," plate 4.] The words *the, in, &c.*, in Roman, are Arbitrary Words, that is, the vowels ALONE, are written for such words. *Mate, met, &c.*, in italic, are merely *examples*, containing the sounds of the vowels to which they are placed. An asterisk* indicates that, in English, the sound is not used.

There exist other vowels which belong to the Angular Series, and to the List of Treble Vowels, but they occur only in Foreign Languages and Provincialisms. They may be seen on referring to plate 6, under head of "Foreign Sounds and Provincialisms."

The Aspirate (*h*) is represented by a comma turned backwards.

ON THE CONSONANTS.

The first five columns of the table of "Single and Double Consonants," plate 1, contain the single consonants. The remaining columns, commencing with *pl*, contain the double consonants

The letters *s* and *z* have each two forms, namely, a loop or small circle, and a stroke. The loop is to be always used, excepting when it is necessary to place a vowel to *s*. Such words as *sigh*, *use*, &c., that contain no other consonant than *s*, must be written with a *stroke*; but the *loop* should be used where there is another consonant, against which to place the vowel; as, *soap*, *case*.

The additional character, or *s* and *z*, represents the following words: *o so*, *o as*.

R also may be written as a straight up-stroke, when it is more convenient.

Write *ch* and *j*, downwards. *Sh*, *zh*, and *l*, may be struck either upwards or downwards.

All the other letters are to be written from the top to the bottom, or from the left to the right.

ON PLACING THE VOWELS.

In the table entitled "*Method of Placing the Vowels*," plate 4, the vowel is, in every instance, placed *after* the consonant; thus, the first line is *pe*, *pa*, *pa*, *pau*, *po*, *poo*; the second line, *be*, *ba*, *bah*, &c. If the vowel be required *before* the consonant, it is, of course, written on the other side; as, *ep*, *ap*, *ahp*, *aup*, *op*, *oop*. It will be seen that the strokes which represent the vowels *au*, *o*, *oo*, may point in any direction; they are generally most conspicuous when placed at right angles with the consonants; but, when they are written for Arbitrary Words, they must always incline to the left.

The Double and Treble Vowels are written in the same way as are the single ones in the table above referred to, except that they must never be turned about to the different positions of the consonants, but preserve a uniform direction.

ON PREFIXES AND AFFIXES.

PREFIXES.

The syllables which most frequently occur as *prefixes*, such as *circum*, *discom*, &c., are each represented by some prominent letter that is found in its sound. Thus, *d* in *discom*, *s* in *circum*. In writing, place this letter *near to the following part of the word*, as in the examples of Prefixes and Affixes, plate 3. The commonest prefix in the language, *com* or *con*, is made by a small dot, at the commencement of the consonant which next follows it in the word: *accom* is expressed by a *heavy* dot.

AFFIXES.

Various common *affixes* are also represented by some single letter, written separate from the preceding part of the word. Next to the syllable *tion*, *sion*, *cion*, &c., pronounced *shun*, and which is provided for by the double letter *shn*, the most frequent ending in the English language is *ing*, which is written by a small dot at the end of the preceding consonant, as in *sending*. The plural, *ings*, is a larger dot, as in *sittings*.

ON THE JOINING OF THE CONSONANTS.

☞ The examples given in each paragraph, will be found in Phonographic characters, arranged in corresponding numbers, in the table entitled, "On the Joining of the Consonants," plate 4.

1. All the Consonants in a word should be written without taking off the pen; the second letter commencing where the first ends, and the third being continued from the end of the second, &c.; as, p t *pat*, d n *den*, j m *gem*, v n *vain*, l k d *liquid*, B r t *Beyrout*, r m n *remain*.

2. The manner in which the circle *s* is joined to a straight letter, either at the commencement or end of a word, is shown on plate 2. It is to be written in precisely the same way, if the other end of the stroke has a hook; as, Selby, salt, sort, sealed, sword, search, silk, please, bless, trees, dress, cross, grease, glass.

3. When *s* is joined to a *curved* letter, the circle should follow the direction of the sweep of the curve; as, sm, ms, sn, ns, sth, ss, ths, ss; and not, sm, ms, ns, &c.

4. But when *s* comes between two other consonants, the circle should be turned in the way that is found most expeditious; as, rust, cost, post, chest, must, nest, fast; and not, rust, cost, post, must, &c.

5. *S* between two straight lines running in the same direction, should be joined like *s* at the end of a straight line; as, precept, taste, trust, deceit, desert, Cassock, &c.

6. When *s* comes in contact with a *hooked* character, the circle must be turned so as to accommodate itself to the formation of the hook; as, express, possible, Exeter, disciple, personal, &c.

7. Sometimes the hook will not be perfectly formed, as in Gospel, Explain, Bristol, Manchester, obscure, &c.; still, such words cannot easily be mistaken.

8. There are few instances in which the *hook* does not follow the circle *s* with facility; in these cases it is better to write the two letters of which the hooked character is composed; thus, the first way of expressing the following words is the best: visiter, minister, philosopher.

9. When it is requisite to join *s* to a *right-hand side* hook, at the beginning or end of a word, it must be made rather smaller than usual; as, supplication, sable, holds, settle, cycle, silks.

10. The following words contain *hooked* letters, in various positions: people, paper, table, trickle, copper, cooper, Tucker, decree, dagger, chopper, cattle. In a few cases, where no hook at all can be produced, it is well to attach it after the other part of the word is written; write the following words as in the first pattern, then add the hook as in the second method: former, charmer, Redeemer, novel.

ARBITRARY WORDS ARRANGED ALPHABETICALLY.

A

Acknowledge
advantage
after
against
all
Almighty
almost
alone
alphabet
already
an
and
anger
angry
any
arbitrary
are they
arrange
as

B

Been
begin
believed
beloved
beyond

C

Calculate
call
can
catholic
character
children
Christ
Christian
come
consequent
consider
continual-ly

D

Degree
deliver-y
difficult-y
do
done
down

E

Engaged
England
English
enthusiast
essential
establish
even
every
evil
external

F

Fancy
firm
follow
for-e
form
forth
French
from
full

G

Gave
general
give-n
glerify
glory
God
good
great

H

Have
he
Holy Ghost

I

Immediate-ly
important
improved
in
inch
individual
infinite
ingenious
internal
is
it is

J

Jerusalem
Jesus

K

King
knowledge

L

Language
large
league
leech
leisure
lift
like
line
little
look
Lord

M

Made
manner
may
me
meet
member
mercy
met
might
mind
morning
Mr.
multiply
multitude
my

N

Nature
natural
no
nor
not

O

Object
obliged
observe
of
order
our
ours

P

Particular
perfect
pleasure
principle
Providence
public
publish

Q

Question

R

Regard
religion
remember
represent
require
return
righteous
righteousness
rigorous
rule

S

Sacred
sacrifice
salvation
Saturday
scripture
secret
separate
shall
should
single
so
society
spirit
spiritual
street
strong
strength
subject
sure
system

T

Thank
that
the
them
they are
they will
thing
think
thought
through
to
town
truth

U

Upon
unto
under
usual

V

Very
voice

W

Was
water
were
where
which
who
will be
will they
with
word
world
worship
would

Y

Years
yet
yours

RULES FOR WRITING.

☞ The examples given in the subsequent sections will be found in Phonographic characters, and arranged in corresponding numbers under the head, "Examples Illustrative of Rules for Writing," plate 5.

RULE 1. WRITE BY SOUND.

Notice accurately the sounds of which a word is composed, and write the Short Hand letters which represent them; thus, the word "knew" consists of the two sounds *n u* [See ex]; (tr,oo,) *true*; (d,a,) *day*; (au t,) *ought*; (d,e,kn,) *deacon*; (th,a,) *they*; (we,p,) *weep*; (n,i,) *nigh*; (ko,u,) *cow*.

It is not always necessary to write every vowel; as, (i,ns,ns,) *incense*; (s,nt,) *cent*; (n,m,) *name*; (kn,tr,e,) *country*; (k,rt,) *cart*; (k,u,rj.) *courage*. As the safest rule with respect to the insertion or omission of vowels, the pupil is recommended to put in as many as will enable himself or any other Phonographer to read his writing with ease.

Whenever, in the common spelling, two consonants of the same name come together, as *one* only is pronounced, more than one need not be written; as, (a,t,nd,) *attend*; and so of many other points, too obvious to require notice; but, seeing that not more than one word in a thousand is *pronounced* as it is *spelled*, it is impossible here to enter into full directions for the discovery of the sound of every word from its spelling. The sounds contained in any word, must be ascertained by the ear; their *phonographs* should then be written.

Pronounce all the letters according to their real POWER, and not according to their old NAMES. *This is a point of great importance*, and attention to it will very much facilitate the pupil's progress.

The true sounds of the vowels are contained in the words that are placed after them in plate 1. The *short* vowels should preserve the

names of the *long* with the addition of the word "short;" thus, *o* is to be called "short *au*," *wi* "short *we*," &c. *H* is to be called "the *aspirate*."

The phonetic names of the Single Consonants are given in the Table, plate 1.

The Double Consonants are to be pronounced thus:

pl, pr, lp, rp, pt; bl, br, lb, rb, bd, tl, tr, lt, rt, tn;
pil, pir, elp, arp, ept; bil, bir, elb, arb, ebd; til, tir, elt, art, tin;
dl, dr, ld, rd, dn; chl, chr, lch, rch, cht, chn; jl, jr, lj, &c.
dil, dir, eld, ard, din; chil, chir, elch, arch, echt, chin; jil, jir, elj, &c.

and so on with all the others that are formed from the Single Consonants in the same way:

lr,	rl,	mt,	mp,	mb,	nt,	nd,	nch,	nj,
lir,	arl,	emt,	emp,	emb,	ent,	end,	ench,	enj.

Pronounce *ngk* like the word *enk*.

Pronounce *ngg* like *engle*, omitting the *l*.

The following are the names of the Treble Consonants:

pld, prd, lpt, rpt, bld, brd, lbd, rbd, tld, trd, ltd, rtd.
pild, pird, elpt, arpt; bild, bird, elbd, arbd, tild, tird, elted, arted.
dld, drd, ldd, rdd, chld, chrd, lcht, rcht. jld, jrd, ljd, rjd,
dild, dird, elded, arded, child, chird, elcht, archt, jild, jird, eljd, arjd.

The others of this class follow in a similar way:

spr, sbr, str, sdr, &c.; rps, rbs, rts, rds, &c;
spir, sbir, stir, sdir, arps, arbz, arts, ardz.

The Quadruple Consonants should be similarly pronounced, each as *one syllable*; thus,

prt *or* sprd, strt *or* strd, skrt *or* skrd, &c.
spirt *or* spird, stirt *or* stird, skirt *or* skird

RULE 2. CONSONANTS.

1. Nearly all the consonants are written from the top downwards, as, *p*, *t*, *ch*, *pld*; or, from the left to the right; as, *k*, *m*, &c. The only exceptions to this rule will be found in sections 10, 12 and 15.

When a consonant is repeated, if it is a straight line, make a stroke twice the usual length, as, *b*, *b*, in *bib*; if it is a *curve*, as *n*, *n*, in *none*, let the two curves be joined.

2. Join the consonants of a word together, without taking off the pen; as, *sense*, *physical*, and *turmoil*. See also, the examples given in the chapter on the Joining of the Consonants.

3. Whenever a SHORT *straight letter* follows a long one in the same direction, without an angle, the pen should be taken off; as, (d,e,md) *deemed*; or, as every short letter is a double consonant, it is sometimes better to write the two single letters of which it is composed;

as, (kr,e,k,t) *correct*. It would not do to put the half length letter (*kt*) at the end of the other (*kr*), as they might be mistaken for one letter (kr) made a little too long, or two letters (k r,k) not made long enough.

4. There are many words, which, containing double and treble letters, may be written in more than one way; it will be worth the pupil's while to choose, by a little attention, the neatest and best form; as *evident*, should be written with the letters e,vd,nt, rather than e,v,d,n,t; also, (con,vn,nt) *convenient*, is better than con,v,n,nt. Numerous examples, illustrative of this rule, will be found in the Phonographic Journal, which is published monthly, in the phonographic character, for the re-publication of which arrangements are being made.

5. If a word would reach too far below the line, take off the pen; as, footstep, steadfast, substituted, constituted.

6. It occasionally happens that a hooked letter will not join with the preceding or following letter; in such cases the pen must be taken off, or the word be written in another way; as, defensible, Georgium Sidus, partner.

7. The Greek aspirate is used in Phonography for the letter *h*; as, heat, inhabit, inherit, white, when, overwhelm.

8. As the *h* is of little practical value, it may always be omitted without causing any difficulty in reading; as, hill, heap, hair, half, him, whom, haughty, cohere.

9. When a word consists of *h* and one or more vowels, also when *h* comes in connection with two or three vowels in any word, the aspirate may be increased to the size of a *consonant*, and the vowels placed *to* it; as, hay, ahoy, Ohio, Ahoah, Ehi, Ahalah, hieroglyphic.

10. Except *ch* and *rch*, which are always made downwards, and the upstrokes *r* and *rl*, every full sized *right inclined* letter, such as *l*, *sh*, &c., may be struck either upwards or downwards, at the discretion of the writer; as, lecture, life, fresh, cash, Mitchell, Fisher.

11. When either of these right inclined sloping letters is joined to the loop *s* only, strike it *downwards*, that all who write the system may agree; as, sell, less, soul, sash, satchel, search, seller.

12. *R* may be written two ways, either as a CURVE *downwards*, or as a STRAIGHT *upstroke*. The proper alphabetical form of the letter is the *curve*, which must always be used when *r* stands alone; as, ear, air, arrow, raw, roe, rue, war, wire; also, when a word contains no other consonant than *r s*; as, hears, hers, oars, rose, sir, sorry, sore, sour.

In all other cases the pupil may use either of the forms, according as he finds it most convenient in conjunction with the other letters; the upstroke should be generally preferred.

13. *Rl* has also two forms, the *downward heavy* CURVE, as in the alphabet, and a *hooked* UPSTROKE. The same rule must be observed here as with *r*; the upstroke should never be written when standing alone, or joined to *s* only, that it may not be confounded with *rch*. This hooked upstroke will become the treble consonant *rld*, when made half length, as in *curled*, &c.

14. The stroke *s* is to be written in the following cases only, when a word begins with a vowel followed by *s*; as, ease, ask, asked, ways, ice, eyes, oyster, useful; or, ends with a vowel preceded by *s*; as, see, saw, rosy, noisy, greasy, heresy, busy; also, when it is necessary to put a vowel to *s*; as, genius, Eleazar. *S* may be repeated either by writing both the stroke and the circle, or by making a loop twice the usual size; as, guesses, glasses, supposes, dresses.

15. The small sized right inclined letters *shn, zhn, sht,* and *zhd,* are *upstrokes,* and *cht, jd, chn,* and *jn,* which are the same marks, are written *downwards*; as, caution, portion, session, vision, brushed, cashed, scratched, touched, raged, mixtion, gudgeon.

16. When *shn* or *zhn* follows *n,* or comes in connection with the upstroke *r,* make it *curve* to the left, to render it distinct; as, nation, mention, coercion, dictionary, derision. The letters *nch* and *nj* are written downwards.

RULE 3. VOWELS.

For the "Method of placing the Vowels" to single consonants, see the table, plate 4.

1. But when a vowel comes *between two consonants,* if it is a *first* or *top* place vowel, (that is, No. 1, or 4,) place it *after the first consonant*; as, keep, quoit.

2. If it is a *second* or *middle* place vowel, (No. 2, or 5,) it may be written, either *after the first* consonant, as *came,* or *before the last,* as, *cut.*

3. But, if it is a *third,* or *bottom* place vowel, (No. 3, or 6,) put it before the last consonant; as, man, doom.

4. These three rules do not apply, if either of the consonants is the *loop s,* which is not large enough to have vowels placed to it; as, *sit, same, noose*; in all such cases, the vowel is placed with reference to the letter which is joined with *S.*

5. When two vowels come between two consonants, give one to each; as, *diary, quiet.*

6. If two vowels commence a word, put the first at a little distance, and the second close to the consonant; as, Æolus. If two vowels end a word, put the first close to the consonant, and the other at a little distance; as, *dewy.*

7. In making use of a double consonant, it is impossible to insert a vowel that is pronounced between the two letters of which the double consonant is composed; thus, if *fl* be written for *fall,* the vowel *au* must be dropped, for if it were put after the consonant, it would be *flaw,* and if written before the consonant, it would be *awful* The only way to express the vowel in *fall,* is to write the single consonants *f* and *l.* The same rule must be observed in the use of the treble and quadruple consonants: if *fld* be put to *fled* or *flood,* the vowel that is heard between the *fl* and the *d* cannot be inserted; and if the context will not readily suggest the proper word, it should be written with the separate letters *fl* and *d,* and the vowel between; as, *fled, flood.*

8. When either of the consonants that have both an upward and a downward direction, enters into combination with other consonants, the vowels' places must be counted *upwards* if the stroke runs upwards, and *downwards* if the stroke runs downwards; as, *leek*, *push*; because the three positions of the vowels are always reckoned from the commencement of the consonant. When either of these letters stands alone, reckon the vowels' places from the top to the bottom; as, *loo*, *she*.

RULE 4. ARBITRARY WORDS.

1. Almost every letter is used to represent a *whole word*; thus, *e* stands for *the*, *n* for *no*, &c.; a few letters stand for *short phrases*; as, the stroke *z*, stands for the phrase *it is*, &c. They are called arbitrary words, or arbitraries, and should be committed to memory. It is, however, allowable, at any time, to write an arbitrary word with all its letters; as, *no*, &c.

2. Any such word as *be*, *bee*, *pea*, *tea*, &c., will, of course, require only the *b*, or *p*, or *t*; there are a great many words thus pronounced like the names of letters Any letter will necessarily represent a word of this sort, in addition to the arbitrary that is placed to it in the alphabet; as, *wa* will stand for *way*, as well as *where*.

If the name of any letter is similar to the sound of a word, such letter may be written for the word; as, *i* will stand for *high*, *ou* for *how*, *fl* (pronounced *fil*) for *full*, *mr* (named *mir*) above the line for *mere*, and on the line for *more*, *nr* for *near*, *thr* for *their* and *there*, *tl* for *it will*, *trd* for *toward*, *strt* for *start*, *skrt* for *skirt*, &c.

3. If any other word is pronounced *like* an arbitrary, the same letter will represent both; as, *s*, standing for *so*, will also represent *sow*, and *sew*; *n*, *no* and *know*; *rth*, *forth* and *fourth*; *a*, *and* and *hand*; *au*, *all*, *hall*, and *haul*, &c. The practised Phonographer may extend this rule to embrace such words as are pronounced nearly like arbitraries; as, *fellow*, as well as *follow*, may be represented by *fl*; *important* and *importance* may both come under *mp*; and so in other cases.

4. In a few instances, a letter represents *two* words; but, in all such cases, there is a great similarity in the *sound*; as, *de*, *do* and *done*; *bl*, *public* and *publish*; *mt*, *meet* and *might*.

5. When the double vowels *wa* and *we*, are used to represent words, place them *on* the line; as, *where*, *were*; to keep them more distinct from No. 1, *we* and *wi*, and because No. 3, *wah* and *wa*, are not used for arbitraries.

6. In the List of Arbitrary Words, when a word is printed thus, "for-e," it signifies that the letter *f* represents both *for* and *fore*.

7. The horizontal and half-sized consonants, are placed *above* the line for words that contain *first* or *upper*-place vowels; and *on* the line for words that contain either *middle* or *bottom*-place vowels; as, *God*, (*o*, *first*-place vowel;) *good*, (*oo*, *third*-place vowel:) *me*, (*first*-place;) *may*, (*second*-place.) When a word that is represented by a horizontal or small letter, consists of two or more syllables, it is the vowel in the

accented syllable that determines its place; as, *s*, ABOVE the line for "society," because the accented syllable contains a first-place vowel; *gl*, ON the line for "glorify," because *o* is a second-place vowel; and *rg*, ON the line for "regard," because the vowel in the last, or accented syllable, is a third-place one.

The only exception to this rule is the word *any*, which is placed to *n* ABOVE the line, although it contains a second-place vowel in its accented syllable. It was necessary that it should be in the list of arbitraries, and it could not be placed ON the line, because it would interfere with a word of opposite meaning, *no*, which it was also needful to have in the list.

8. When a hooked letter represents a *verb* as an arbitrary, as, *kl* for *call*, the past tense *called* will be written by the same letter made half its length; as, (kld) *called*; (deliver) *delivered*; (observe) *observed*; (remember) *remembered*; (represent) *represented*, &c., according to the rule for the formation of treble consonants from all hooked letters.

9. Compound words, made up of arbitraries, may be reduced to their primitives; as, *also*, (all, so), *cannot* (can, not), *into* (in, to), *income*, *always*, *therein*, &c.

10. The plural of any arbitrary may be written by adding *s* to the letter that represents the singular; as, object, objects; remark, remarks; heart, hearts; word, words, &c.

11. Any other word derived from an arbitrary, may be written by putting the additional letters separately; as, generality, systematic, &c.

RULE 5. PREFIXES AND AFFIXES.

1. A prefix or an affix must not be joined to the other part of the word; as, *transact*, *element*, &c.

2. When the single consonant *ng* follows the preceding letter, without an *angle*, it is better to write *it*, than the *terminational dot*; as, wrong, bring, being, spring, long, willing, feeling.

3. *S* may be added to an affix or termination, in the same manner as it may to an arbitrary; as, mon*uments*, sub*scriptions*, up*wards*, king*doms*.

4. An arbitrary word may be used as a prefix or affix; as, *under*stand, *down*wards, *for*ward, *un*christian, &c.

5. It is allowable to use any prefix or affix that is *similar* in sound to one in the tables, plate 3; as, *enter*prise, *indi*visible, *signa*ture, *recog*nise.

RULE 6. ALLOWABLE ABBREVIATIONS.

1. Write the *second* person singular of verbs, like the *third*; as, *shall* and *shalt*, *would* and *wouldst*, *has* and *hast*. Thou loves (for *lovest*) righteousness, and hates (*hatest*) wickedness.

2. Abbreviate long words, either by *intersection*, writing any two prominently sounding letters across each other; or by *contraction*, leaving out the latter part of the word.

INTERSECTED WORDS.

Beneficial, benevolent, everlasting, notwithstanding, gratification, regeneration, nevertheless.

Let the beginning of the second letter cross the middle of the first, or the middle of the second letter cross the end of the first, as it may be convenient.

CONTRACTED WORDS.

Extraordinary, extravagant, manufacture.

3. Abbreviate the following phrases thus: as far as, as well as, as much as, as soon as, as good as, as great as, as cheap as, as dear as, as early as, as long as, &c., making the loop twice the usual size.

4. The hook of *pr*, *tr*, *chr*, and *kr*, may be omitted, when these letters follow a straight stroke in the same direction, terminated by *s*; as, prosper, prosperity, tasture, gesture, excruciate; because, in adding the single consonants *p*, *t*, *ch*, and *k*, the circle would be placed on the *other* side.

5. The aspirate, in connection with the single vowels, may be expressed in this manner: he, ha, hah, haw, ho, hoo; as, in the words heat, hit; hale, hell; haul, holly; home, hum; hoof, hoop. The pronouns *he* and *who* should therefore be written thus, *he*, *who*.

6. The double vowels *i* and *ou*, when written for arbitrary words, may be abbreviated; as, *I*, *how*; the pupil is recommended to strike them *upward*.

7. When a hooked letter follows the circle *s*, and is of difficult formation, the hook may be dispensed with, and the writing will remain almost as clear as though it were inserted; as, explore, explanation, disclaim, disclaimer, manuscript, described, discourse, disagree.

RULE 7. PRACTISE AND PERSEVERE.

PUNCTUATION.

1. STOPS may be written thus: : *comma*, ·· *colon*, ⋈ *period*. They should, however, be generally omitted, and spaces be left instead. Only *three* stops are necessary to indicate the various divisions of a sentence: the *comma*, to mark or *cut off* the smallest part of a sentence; the *colon*, to separate a *principal member*; and the *period*, to show the *completion of the idea*. By using two intermediate stops between the *comma* and the *period*, much confusion has arisen in punctuation; there being no absolute rule to determine where the semicolon and the colon should be inserted. The pupil may write the notes of *interrogation* ? *exclamation* ! *brackets* [ ] *parentheses* ( ) and *quotation marks* " " as usual, but the parentheses must be twice the length of the letter *th*. The *hyphen* is ... For mark of *irony*, see plate 5.

2. The ACCENT is indicated by drawing a line across the accented letter; as, *below*, *billow*. Mark EMPHATIC words and sentences as in

long hand manuscript, by drawing one, two, or more lines underneath; a *single line* below a *single word*, must be made *wave-like*, to prevent its being mistaken for the letter *k*.

3. INFLECTIONS.—For *rising* and *falling* inflections, see Punctuation table, plate 6. The *circumflex*, which is the union of the rising and falling, or falling and rising, may be indicated by uniting these two marks. These signs should be placed over any word on which it may be required to express the inflection. FIGURES, and the character for *et cetera*, (&c.) write as usual, or express the words in Phonography.

FOREIGN SOUNDS AND PROVINCIALISMS.

☞ For Phonographic examples, see table of "Foreign Sounds and Provincialisms," plate 6.

1. SINGLE VOWELS.—The long vowel No. 7, heard in the first syllable of *aside*, *Mamma*, &c., (see introduction note on paragraph No. 13, is expressed by a small circle placed in the middle of a consonant; as, *aside*, *Mamma*, &c. The single vowels, No. 2 and 5, are the nearest to this sound, as to the confirmation of the chamber of the mouth by which it is produced. To express it in long hand we adopt the digraph *uh*.

The French *u*, which is a closer pronunciation of *oo* than the English method, is represented by the same mark, put in the place of *oo*; as in *tu*.

2. DOUBLE VOWELS.—For the representation of *Y* preceding *uh*, and *W* preceding *uh*, see plate 6.

The Angular set of double vowels, plate 1, consists of eight, three of which are spoken in pure English, namely, *i* [composed of Nos. 3, 1], *oi* [4,1], and *o* [4,6.] The double vowel *i* [3,1], heard in the polite pronunciation of *time*, *five*, &c., is really compounded of the indistinct vowel No. 7 with No. 1. The double vowel *oi* is heard in the words *Stoic*, *Joey* [Joseph], *owing*, &c.; but as the sound is very rare in the English language, it has been deemed prudent to keep it out of the list in plate 1, lest it should confuse the learner.

3. TREBLE VOWELS.—*Y* and *W* [which are in fact *e* and *oo*] will precede all the Double Vowels of the Angular Series, equally as they will the *single* vowels. The treble vowels thus produced will be seen by referring to plate 6.

4. CONSONANTS.—The guttural semivocal *kh* [pronounced *ekh*] and its flat sound *gh* [called *ghe*] heard in German, Welsh, Hebrew, &c., is expressed in the table. This letter must be made twice the length of the curves for *n* and *m*; and to represent *l* and *r* added to it, it may be *hooked*, according to the law observed with the other semivocals.

This guttural sound, like all others, must be *heard* before it will be understood.

5. The French nasal sound in *mon*, *enfant*, &c., is written in the same manner as the English nasal in *long*, *sang*, &c.; but care must be taken, in reading French, not to give this sound so hard an utterance as it has in English.

For the Welsh *Ll*, [which is represented by the heavy *l*,] and the rough trilled *R*, see table. As these two sounds do not occur in English, the signs are used as a convenient mode of expressing the double consonants *lr* and *rl*.

NOTES ON THE RULES FOR WRITING.

☞ For Phonographic illustrations of the Notes, see plate 6.

Rule 2, *Sec.* 10.—The heavy strokes *j*, *zh*, and *lr*, cannot be struck upwards with a *pen*; with a *pencil* they may. The pupil must be careful not to write *upwards* any letter that does not slope from left to right. This caution is necessary, because it often happens that learners make the perpendicular *t* or *d* upwards.

Rule 2, *Sec.* 14.—The repetition of *s* generally occurs with the vowel No. 1 between. In reading, it may therefore be assumed, that the large circle represents the syllable *sis* or *siz* or *ziz*.

A word that contains no other consonant than *ss*, must be written with the stroke and the circle, or the circle and the stroke, as may be convenient; as, cease, seize, says, saucy, size, assizes, Swiss.

When the circle *s* is written by *itself*, or an arbitrary word, it should be struck round in the way that the hands of a clock move. If the learner will make half a dozen circles in this way, and then the same number backward, as the letter *o* is written, he will find the former to be the more expeditious method.

When the circle is joined to another letter, no pains need be taken in common writing to make the circle heavy; as, *noise* (which is pronounced n,oi,z,) *pays* (p,a,z,) *teas* (t,e,z.)

Rule 3, *Sec.* 3.—The non-observance of Sec. 1 would in some words lead to error. If *pit* were written with the vowel No. 1 before the *t*, it might be read as No. 3 before the *p*, producing *apt*. But when the vowel *cannot* be misread, and its sound belongs more properly to the second consonant than to the first, it should be written to the second; as in *Corinth*; *kir inth* being nearer to the sound of the word than *krinth*; so with *sanguine*, &c.

In the second method of writing *man*, Sec. 3, the vowel is within a hair's breadth of the place of *e* following *n*, gving *many*. In *drab*, if the vowel be put after the first consonant, it would be *Derby*. Another reason for adhering to the rule is this: when two consonants form by their junction an *acute angle*, there is not room to put a third place vowel between them, after the first consonant; as, in *Rajah*, *crouch*.

Instances, however, will arise, in which the Sections 1 and 3 may be neglected without danger; as in *sheet*, *ma'am*; still it is advisable that the vowels should be written uniformly by all Phonographers. This will be secured, by always placing a *first* place vowel after the *first* consonant, and a *third* place vowel before the *last* consonant, except where there is an advantage in doing otherwise.

In Sec. 2, uniformity will be maintained, if a *long* vowel be always written after the *first* consonant; as, *main*, *coat*; and a *short* vowel before the *second* consonant; as, *men*, *cut*. There will also arise this additional advantage: the reader will know by its *situation* whether the vowel is long or short, should it not be indicated by its *size*.

Rule 4, *Sec.* 1.—These words are placed to their respective letters in plate 6. It has been considered unnecessary to burthen these lists with those arbitrary words that are contained under the subdivisions of this rule, in Sections 2, 3, and 8

There are a few of the *vowels* that do not represent arbitraries, either because no common words contain the sounds, as *yah*; or to prevent the possibility of mistaking one word for another; thus, if the single vowel No. 2, represented a word, it might be supposed to be the vowel No. 1, written a little too low, or No. 3, written a little too high.

The only letters among the *consonants* that are not allowed to stand by themselves as representatives of words, are, *pt* and *bd*, lest they should interfere with the vowels *au*, *o*, and *oo*; *cht* and *shn*, that they may not be mistaken for the abbreviated *i* and *ou*, [see Rule 6, Sec. 6]; *sht*, that it may not interfere with *chn*; and *zhn*, that it may not be read as *jd*.

It will, therefore, be observed, that the words printed in *italic*, and placed to the letters in plate 1, (*yoke*, *one*, *stretched*, etc.) are not arbitraries, but merely examples containing the sounds of the letters to which they are placed.

The letters *cht*, *sht*, and *zhn*, must never be written disjointed from another consonant, lest they should be confounded with *shn*, *zhn*, and *jd*, which are *allowed* to stand alone, the two latter as representatives of arbitrary words, and the former in such words as *ocean*, *observation*, etc., where it cannot be mistaken for the abbreviated *i* or *ou*. Instead of writing the double letters, *cht*, *sht*, and *zhn*, in words that contain other consonants, write the single letters of which they are composed; as, watched, wished.

Rule 4, *Sec.* 2.—As the pupil advances, this rule may be extended even to the writing of *l* (named *el*) for *will* and *well*; *r* (named *ar*) for *her* and *here*; *b* for *by*; *f* for *if*; *n* for *am*; *kr* for *care*; *rl* for *real* and *rail*; *skr* for *square* and *score*; and so with other letters; thus saving the time that it would take to insert the vowel. It is recommended, however, that pupils do not use this privilege till they can write with rapidity. In *reading* Phonography, the pupil will first say the arbitrary word for a given letter, and if that does not agree with the words immediately preceding, he will say the *name of the letter*, and *that* is the word, or nearly so.

Rule 4, *Sec.* 7.—It is easy to distinguish *two* places with regard to these letters ; but, *three* positions, two *above* the line, and one *on* the line, would not be distinguishable. It is on this account that words containing *second* place vowels, are written upon the line, together with words containing *third* place vowels; and as there is a *reason* for every thing in Phonography, it may be observed, that the *second* and *third* place vowels are put together in this instance and not the *first* and *second*, because there are more words containing *first* place vowels, from which to select one to go *above* the line, than there are containing *second* or *third* place vowels, from which to select one to go *upon* the line.

The pupil is recommended to attend to the principles of this rule, with regard to the situation of non-arbitrary words that do not fill the whole breadth of the space occupied by the writing; as, mean, sky, cause, want, short, &c., should be written *above* the line, and many, grow, part, &c., should be placed *upon* the line. The advantage of writing the words thus, will be found in deciphering a verbatim manuscript report; in which, most of the vowels having been omitted, they will be partly indicated in these words by their *situation*. If the Phonographer should neglect this rule in his common writing, he will not be able to attend to it in reporting. Two exceptions must be made with respect to this rule. *Him* and *himself*, should be written *on* the line, in order that they may not be mistaken for *me* and *myself*, when the vowel happens to be omitted. *Men* should be written *above*, and *man*, *on* the line, in order to preserve a distinction between them, under the same circumstance.

Rule 6, *Sec.* 2.—A list of all the words which it is expedient to abbreviate in this manner, in order to take a verbatim report, will be given in a work which is now in the press, entitled "Phonography adapted to Reporting," and which will be re-published, with the least possible delay, for the use of Reporters.

Rule 6, *Sec.* 3.—When the pupil is so far advanced as to think of reporting, he may, even in his private writing, adopt the reporting principle of *joining* any arbitrary words that commonly occur together; such as, *I have*, *you will*, *cannot*, *it will be*, *it will not*, *to be*, *may be*, etc. Words and sentences may also frequently be briefly expressed by the leading sounds ; as, *must be*, *which it will be*, *Give us this day*, etc. Numerous abbreviations of this kind will be given in "Phonography adapted to Reporting."

EXERCISES IN PHONOGRAPHY.

PSALM 23.—(*Addison.*)—[See plate 6.]

I.

The Lord my pasture shall prepare,
And feed me with a shepherd's care,
His presence shall my wants supply,
And guard me with a watchful eye;
My noon-day walks he shall attend,
And all my midnight hours defend.

II.

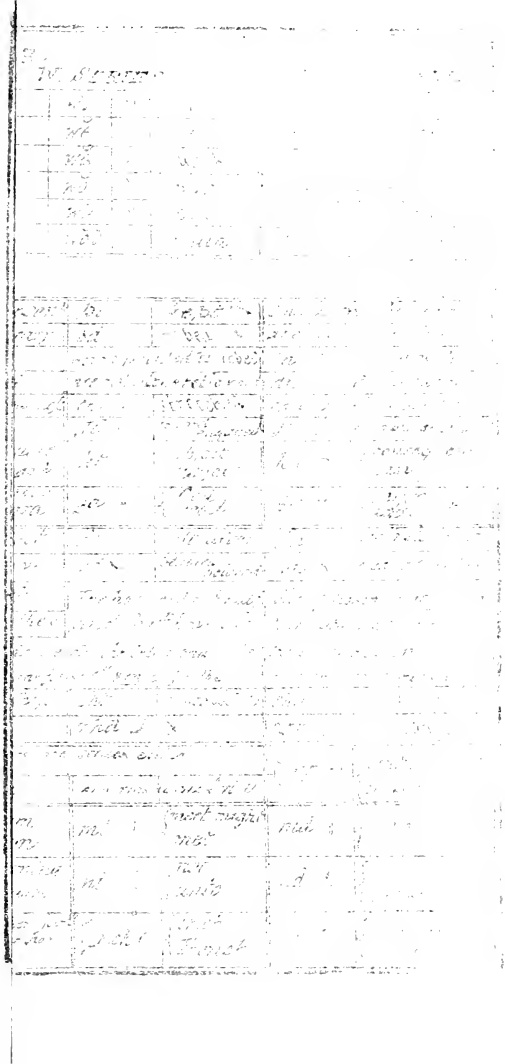
When in the sultry glebe I faint,
Or on the thirsty mountain pant;
To fertile vales and dewy meads,
My weary, wandering steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landscapes flow.

III.

Though in the paths of death I tread,
With gloomy horrors overspread;
My steadfast heart shall fear no ill.
For thou, O Lord, art with me still;
Thy friendly crook shall give me aid.
And guide me through the dreadful shade.

IV.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile,
The barren wilderness shall smile;
With sudden greens and herbage crowned,
And streams shall murmur all around.



SINGLE VOWELS

Long — Short

DOUBLE VOWELS.

Y SERIES — W SERIES

SINGLE AND DOUBLE CONSONANTS

449470

The Horizontal and Half sized Consonants when placed above the line, represent another word, thus

Tn		continued	dn		Providence	chr		Christian	jn		religion	jd		obliged			
Kl		call	kr		Christ	lk		like	rk		require	kt		object	kn		consequent
Gl		English	gr		degree	lg		league	rg		rigorous	gd		God	gn		begin
Ft		lift	fn		infinite	vd		believed	vn		even				mp		important
Ml		multiply	mr		Mr	im		Almighty	rm		form	mt		meet, might	md		immediately
Nl		internal	nr		nor	ln		line	rn		morning	nt		not	nd		mind
Ngk		think	ngg		single							inch		inch	nj		ingenious

Treble Consonants

A series of Treble Consonants is formed from pr, tr, chr, kr, rp, rt, rch, rk.

and their flat sounds, br, dr, &c by turning the hook into a circle; thus,

To be used only at the beginning of words				To be used only at the ending of words			
spr		schr		rps		rchs	
sbr		sjr		rbs		rjs	
str		skr		rts		rks	
sdr		sgr		rds		rgs	

The stem of the letter must here be supposed to be the pr br rp &c and the circular part as the s, consequently, a vowel may be placed to the pr, &c either before or after, whenever it is required; thus.

Supper, spree, sober, sweeter, straw,

strange, cedar, sojer (soldier), seeker,

screech, Segrave, swagger, harpies,

purpose, herbs, hurts, arches, works

Some of these Treble Consonants represent abitrary words

spiritual, strong, strength

consider, scripture, sacrifice.

When s is added to the single consonants, p, t, &c., it is placed on the other side of the stroke; thus,

sp		sch		ps		chs	
sb		sj		bs		js	
st		sk		ts		ks	
sd		sg		ds		gs	

Here also, a vowel may be placed to any part of the stroke, and it must be considered as belonging to the stroke, & and not to the circle; thus,

sup, speak, sob, sit, city, set, sight

stay, sad, such, siege, sage, seek, sake,

sack, sky, heaps, propose, pass, toss,

waits, twice, dues, cheese, choose

wages, hiss, axe, sux, guess.

HALF LENGTH TREBLE CONSONANTS

Another series of Treble Consonants is formed from all the Hooked letters. By making them half their usual length the power of t or d, is added, in the same manner as p shortened becomes pt, and b, bd, &c., thus,

plt or pld, prt or prd, tpt, rpt, blt or bld

The following are examples of the most useful of these letters:-

P. Trampled, prepared, report, scalped,

carped. B. Fabled, bubbled, labored,

Robert, absorbed, T. Titled, bettered.

yesterday, pelted, carted. D. Molded

meddled, embroidered, boarded.

CH. Chilled, featured, charity, filched,

scorched. J. Endangered, wagered,

bulged, forged, purged, K. Trickled,

sparkled, hankered, milked, marked,

The Horizontal and Half sized Consonants when placed above the line, represent another word, thus

Tn		contents of	dn		Broadness	chn		Christian	jn		religion	jd		obliged			
Kl		call	kr		Christ	lk		like	rk		require	kt		object	kn		consequent
Gl		England and Irish	gr		degree	lg		league	rg		rigorous	gd		God	gn		begin
Ft		lift	fn		infinite	vd		believed	vn		even				mp		important
Ml		multiply	mr		Mr	mn		almighty	rm		form	mt		meet might	md		immediately
Nl		internal	nr		nor	ln		line	rn		morning	nt		not	nd		mind
Ngk		think	ngg		single							nch		inch	nj		ingenious

Treble Consonants

A series of Treble Consonants is formed from pr, tr, chr, kr, rp, rt, rch, rk.

and their flat sounds, br, dr, &c by turning the hook into a circle, thus,

To be used only at the beginning of words		To be used only at the ending of words	
spr	schr	rps	rchs
sbr	sjr	rbs	rjs

sidered as belonging to the stroke, & and not to the circle; thus,

sip, speak, sob, sit, city, set, sight

stay, sad, such, siege, sage, seek, sake,

sack, sky, heaps, propose, pass, toss,

waits, twice dues, cheese, choose

sdrd ⁹ | sgrd σ

A few of these will be found very serviceable in writing; first, as

Voluntary Words.

spirit, separate ⁹ street, ⁹ Saturday ⁹ considered, σ secret, σ sacred

Secondly, as letters having of themselves, an approximation to the sounds of some words See Rule 4 (b). A vowel may be added to the stroke part of these letters, as in the words, support, study

sobered, succored, swangered

The half length of sps, drts, &c, would in like manner make spes, drtds, &c; but as these are combinations which do not occur in speech, the characters are not used.

Single Consonants.

See remark.

The horizontal letters, and the loop S, when standing above the line represent another word; thus,

K	—	king	sugh	
G	—	given	use	
S	°	society	soap	
Z	°	is	case	
M	⌒	me, my	R	/
N	⌒	any	These five are ex. of remarks.	
NG	⌒	thing		

G. Struggled, wriggled, mingled, singed,

F. Fryled, muffled, differed, proffered,

ingulfed. V. Traveled, discovered,

resolved, deserved, TH. TH. Authority

fathered, gathered, withered.

SH. ZH. Ushered, assured, treasured

measured. M. Enameled, charmed

stammered, overwhelmed.

N. Tunneled, garnered, bannered.

discerned

QUADRUPLE CONSONANTS.

In conformity with the principle which has been laid down, that K and almost every other Phonographic letter, when written half as long as usual, acquires the additional power of t or d, it follows that sk r, when shortened, must become skrt or skrd, & spr; sprt or sprd, &c. The following Quadruple Consonants are thus produced in strict analogy of formation

sprt or sprd	schrt or schrd
sbrd	sjrd
skrt or skrd	shrt or shrd
sdrd	sgrd

A few of these will be found very serviceable in writing; first, as

Arbitrary Words.

spirit, separate, street, Saturday, considered, secret, sacred.

Secondly, as letters having in themselves an approximation to the sounds of some words (see Rule 4 (b)). A vowel may be added to the stroke part of these letters, as in the words, support, sturdy, sobered, succored, swaggered.

The half length of rps, rts, &c, would in like manner make rpes, rtds, &c; but as these are combinations which do not occur in speech, the characters are not used.

Alphabetical list of Prefixes

accom	accompany	accommodate
circum	circumstance	circumscribed
co	common	conclude
disco	discomfort	disconcert
inco	incomplete	inconstant
ind	independent	indispose
int	interest	introduction
magn	magnanimity	magnify
recom	recommend	reconcile
self	selfish	selflove
ship	shipmaster	shipwreck
signi	signify	signification
trans	transpose	transfer
unco	uncommon	unconcern

Alphabetical list of Affixes.

bility	possibility	solubility
burg	Hamburg	Oldenburg
dom	wisdom	random
graphy	Phonography	Geography
ing	trying	marking
ings	meetings	offerings
ly	truly	wisely
ment	commandment	description
ship	lordship	sonship
self	myself	himself
selves	ourselves	themselves
ward	hitherward	homeward
warded	forwarded	rewarded

Single Consonants

See remark.

The horizontal letters, and the loop S, when standing above the line represent another word; thus,

K	being	sigh	
G	given	use	
S	society	soap	
Z	is	case	
M	me, my	R	
N	any	These five are ex. of remarks.	
NG	thing		

Method of placing the Vowels illustrated by Examples

	e	a	ah	au	o	oo
P						
B						
T						
D						
CH						
J						
K						
G						
F						
V						
TH						
TH						
S						
Ze						
SH						
ZH						
L						
R						
M						
N						
NG						

Method of Joining the Consonants Illustrated by Examples

1
- Pat
- Den.
- gem
- vain
- liquid.
- Beyrout
- remain.

2
- Selby
- Sail
- sealed
- sword
- search
- silk
- please
- bless
- trees
- dress
- cross
- grease
- ease

3
- sm
- not sm
- ms
- not ms
- sn
- not sn
- ns
- not ns
- sth
- ss
- chs
- ss

4
- rust
- not rust
- cost
- not cost
- post
- not post
- must
- fast

5
- precept
- taste
- trust
- decent
- desert
- cassock

6
- express
- [illegible]
- [illegible]
- [illegible]
- personal

7
- [illegible]
- [illegible]
- Brasted
- Manchester
- Discure

* [illegible]
* [illegible]
* [illegible]
* The first way is the best

8
- supplication
- sable
- holds
- settle
- cycle
- silks

9
- Tucker
- decree
- dagger
- chopper
- cattle

10
- former
- charmer
- Redeemer
- novel

The Chinese Language

Plant		salvation	
Twig		cable	
crust		hold	
decent		settle	
desert		spit	
Tassock		sticks	
address		Timber	
[illegible]		decree	
letter		dagger	
description		chapter	
personal		cattle	
washed		Former	
remain		Farmer	
Trusted		Redeemer	
Manufacturer		navel	
secure			
1 trust			
2 [illegible]			
3 [illegible]			
The first was the best			

Rule	
Allowable abbreviations	
shall	
and	
shall	
would	
and	
wouldst	
was	
and	
hast	
Those loves	
for ever	
righteousness	
and hates	
nature	
wickedness	
benefitted	
benevolent	
everlasting	
gratification	
regeneration	
nevertheless	
extraordinary	
extravagant	
manufacture	
as far as	
as well as	
as much as	
as soon as	
as good as	
as great as	
as cheap as	
as dear as	
as long as	
as early as	

[illegible]	
[illegible]	
[illegible]	

Examples illustrative of rules for writing

Rule 1st

Write by Sound

knew
true
day
ought
deacon
seen
near
neigh
cow

2 incense
cent
name
country
cart
courage
R to
Compounds
bib
none

2 sense
physical
harmony
deemed
correct
entend
convention
nai

3 footsteps
steadfast
substituted
constituted
desirable
Requiem
Show
partine
heal
capable

inherit
while
when
overwhelm

8 hell
heap
hair
half
him
whom
haughty
where
how
show
Ohio
Shah
Ehi
Ahalah
hereafter
because
life
fresh
cash
Mitchell
Fisher
sell
lose
cold
sash
satchel
search
cellar

2 ear
air
asun
sun
ne
ne
ne

12 wire
hears
oars
rose
ser
sorry
soar
sour

13 Rt
curiea

14 case
ask
asked
ways
ice
eyes
oyster
urgin
see
saw
rosy
mouth
growth
heresy
bush
nervous
Siam
guesses
glasses
suppose
dresses
upstairs
doom
not
Rt
same
noose
diary
quiet

15 chn
n
caution
portion
session
vision
brushed
crushed
scratched
touched
raced
mission
question
nation
mention
coercion
dictionary
version
or

Rule 3rd

Words

cap
not
quot
not

2 come
for
cut
for

3 man
not
doom
not
Rt
same
noose
diary
quiet

6 Solus
dony
fall
flow
awful
flad
flood

8 look
or
push
or
loo
fun
she
not

Rule 4th

Arbitrary words

the
ne
way
share
high
hon
fun
mere
more
mere
Thou
it will
[illegible]
[illegible]
[illegible]
[illegible]
no
man

3 forth
fourth
and
hand
all
haul
hall
follow
follow
important
importance

6 as
done
public
publish
meet
might

5 where
were
red
red
me
man
society
glorify
regard

8 call
called
deliver
observe
observed
remember
remembered
[illegible]
[illegible]
[illegible]
[illegible]

Examples illustrative of Foreign sounds & Provincialisms

arae . Mamma tin

Double Vowels Y preceding wh

W preceding wh

The Angular set of double vowels consists of eight, three of which are spoken in pure English, namely, (composed of No. 3, 1/, 6 (a 1/), and 8 w, 4, 6).

Long			Short		
2, 1 ā ē	days Fr		ĕ ē		wa. prov
2 6 ā ōō	fare Prov		ĕ ōō		w. prov
3 1 ah	Dairy		ă ē		
3 6 ah ōō	now prov		ă ōō		w. prov
4 1 au ē	boy		ŏ ē		wint wov
4 6 au ōō	now, prov		ŏ ōō		wount
5 1 ō ē	voi Ital		ŭ ē		nowr, prov.
5 6 ō ōō	no prov		ŭ ōō		bows prov

Treble Vowels Y and W which are in fact a wa oo wh, precede all the Double Vowels & the Angular Sounds equally as they will the single vowels. The treble vowels thus produced are represented in the following manner.

Long			Short		
ya ē		wa ē	yĕ ē		wă ē
yā ōō		wā ōō	yĕ ōō		wă ōō
yah ē		wah ē	yă ē		wă ē
yah ōō		wah ōō	yă ōō		wă ōō
yau ē		wau ē	yŏ ē		wŏ ē
yau ōō		wau ōō	yŏ ōō		wŏ ōō
yō ē		wō ē	yŭ ē		wŭ ē
yō ōō		wō ōō	yŭ ōō		wŭ ōō

ha — m
gh — or
mon
enfant
long
sang
Welsh Ll
The rough breathing
stoic
coy
Joseph
swing

Be illustrative of notes on the Rules for writing

Rule 2nd section 10

cause
seize
says
sauce
size
assizes
Swiss

When the circle S is written by itself for an arbitrary word it should be struck round in the way that the hands of a clock move thus

noise
boys
ideas

Rule 3 sec.

French
red
Saracene
Arab
rajah
crouch
sheet
mason
main
coal
men
cut

Rule 4 sec

ocean
observation
watched
washed
mean
big
cause
warm
many
grow
bari

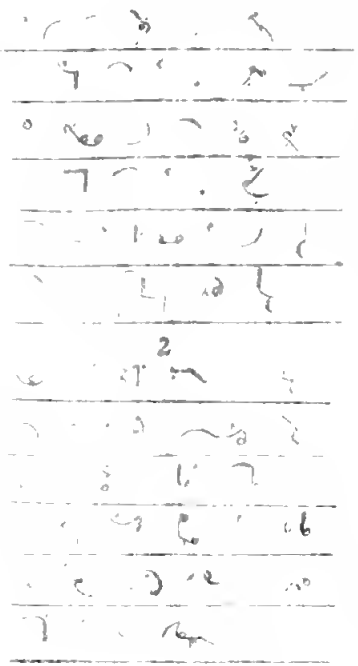
Rule 6

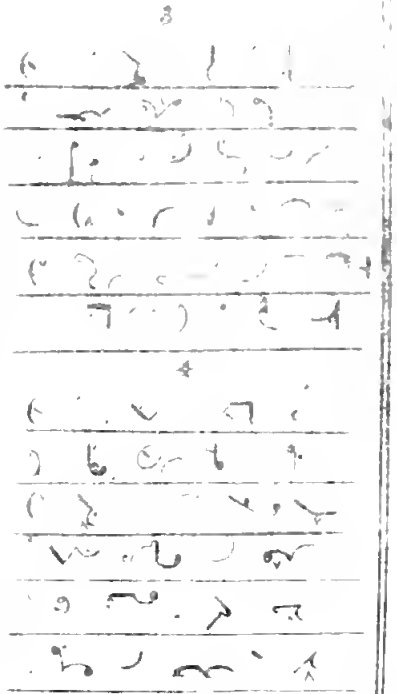
3 Thank
you will
cannot

it will be
it will not
to be
may be

noise be
which it will be
give us this day

Psalm 23 Addison





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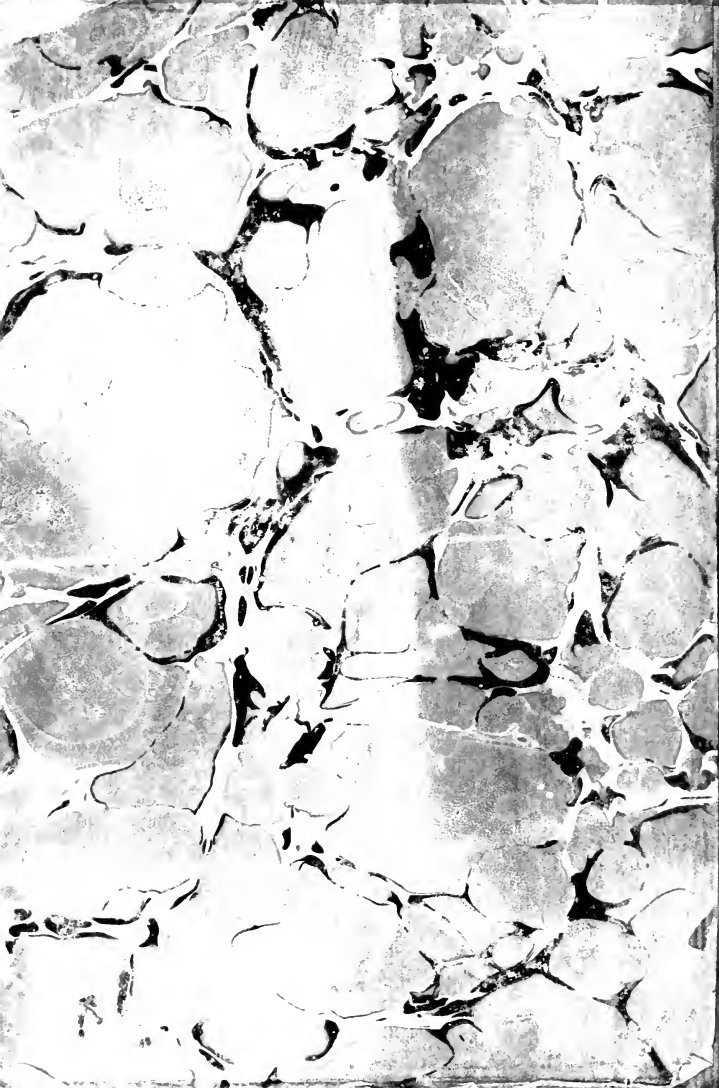
Z56
P684p
1844